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# *art* THE JOURNAL OF THE NATIONAL *education*

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ART EDUCATION ASSOCIATION

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## CAN CREATIVITY BE DEVELOPED?

J. P. GUILFORD  
Professor of Psychology  
University of Southern California

*An address prepared for presentation to the  
Arts Association, at Asilomar,  
California, April 1, 1958.*

Almost exactly six months ago, the people of these United States were most rudely shaken by the news that communist Russia had placed into orbit the first man-made satellite. By all the expectations that should follow from our supposed scientific and technical superiority, such a thing should not have happened. We, not Russia, should have been the first to accomplish this historical event, which properly stirred the imagination and the admiration of the whole world. What had happened to us? Where was our Yankee ingenuity on which we had prided ourselves? Why did this imaginative achievement occur in a political climate that should have dulled individual thought and initiative and not in a democratic climate where the individual and not the state is the center of human interest?

### Needs for Creativity

You know as well as I do about the soul searching and the self criticisms that have engaged our thinking people following the Sputnik episodes. There have been a number of consequences and conclusions, but to me, two things stand out. One of these is that we must realize that the Russian soviet threat is not purely and simply a military one, to be met by military measures. So far as one can tell, the military race has reached a condition of stalemate, which makes open military conflict on a large scale unlikely.

The Russian challenge is now clearly made on all fronts; cultural and intellectual as well as political and economic. At whatever point the Soviet Union can show superiority, it is heralded by them as a victory for the communistic way of life. We should welcome the challenge of competition on the cultural and intellectual levels. Acceptance of the challenge will be one of our strongest sources of motivation for some time to come. It may be argued that there are better and more worthy sources of motivation for striving for excellence. But the truth seems to be that we have been in short supply of other sources, and none could be as urgent as the need for the survival of our nation and our way of life.

The other thing that stands out is our lack of preparedness to meet the intellectual challenge that Russia has thrown in our direction. Somewhere between the days of the American pioneer

and the days of television we have lost something that is of great importance to a people; important not only for their survival but also for their happiness. Your recent ancestors and mine, who crossed this continent to create new homes, faced a multitude of problems that demanded continual alertness and ready adaptability to new circumstances. Each day called for its measure of improvising and each tomorrow called for vision. And, if we can believe the ever-present westerns, adventure lay just around the corner.

Present-day living offers an interesting paradox. On the one hand the satisfaction of our personal, daily needs has been reduced to the point that about all we have to do is to push buttons and turn knobs. If trouble develops, the problems thus created are beyond our scope of information and skill. We dial another gadget and call for an electrician or repairman. Superficially, this would seem to remove from us most of the needs for creative thinking needed in the solution of problems. But judging by the increasing dependence upon the psychiatrist and upon tranquilizer pills for allaying anxieties, one would think that the hazards of living were greater than ever before. What are the reasons? Have we become so unaccustomed to handling our own personal problems that we make big troubles out of little ones? Is our resourcefulness withering from lack of exercise of our thinking apparatus? Or are there, after all, many new and more difficult problems?

Some truth lies in the affirmative answers to all of these questions. I have mentioned the technical problems that we customarily turn over to others to solve for us. The shifting of responsibility for solving personal problems does not stop with technical matters. In this age of specialization, services of all kinds are offered for a price. We need only consult the Yellow pages of the telephone directory; we are encouraged more and more to do so. We have developed a social and economic machine of enormous complexity and proportions. The use of that machine has not been an unmixed blessing. It makes possible a fullness of living never before known by the average person. At the same time, it can be crippling to those who learn to depend too much upon it.

I have been giving just one side of the picture. We are often reminded that the complexity and

pace of modern life taxes the individual, often beyond his capacity. While the intricate social machine solves many of our personal problems, it creates many others. It takes some ingenuity to use that machine wisely and advantageously. The machine breaks down in its functioning at many points and is in need of many improvements. Its functioning is never static. It produces dislocations, such as unemployment. It creates new desires. It calls for changes in ways of living. Thus, problems of life are always with us. One unfortunate consequence of the availability of so many kinds of services may be that the habit of over-dependence upon others generalizes too broadly. It is up to us to teach the child that there are still many areas of life in which problems must be faced and in which creative thinking is needed.

The needs for creative thinking arise from sources in addition to those imposed upon us by the Soviet challenge and the complexity and speed of modern living. We have become increasingly aware of the problem of monotony brought about by the machine age in industry. This problem has become intensified by the coming of automation. In this picture, human beings have been allowed to behave less and less like human beings. They have few decisions to make and they have little or no opportunity for constructive and inventive thinking.

By nature we like to make decisions and if we are normal we derive considerable satisfaction from the mastery of problems by productive thinking. Wolfgang Koehler found that even anthropoid apes are delighted with their own inventions, modest though those inventions are. The ape that mastered the stunt of making a long stick by putting together two shorter ones in order to rake in food from outside his cage was not content to accept the food as his only reward. In fact, at the moment, it was not his chief source of satisfaction. He kept playing with his new tool, using it to rake in other things that were of no immediate use to him. The joy of mastery over problems seems to be a deep-seated kind of reward, not confined to humans.

It is no wonder that the modern worker sometimes feels frustrated and unhappy. To the extent that he is lacking the satisfactions that come from mastery over problems, there is a kind of solution.

If he cannot find the opportunities for creative thinking in his work, he should find them elsewhere. It is the whole man that needs to be satisfied. Research has shown that if a man's work does not appeal to his interests and satisfy his psychological needs he can tolerate this circumstance much better if his hobbies do bring the kinds of gratifications he seeks.

Some of our thinkers in social philosophy become alarmed occasionally when wondering how workers are going to use their increasing leisure time. If workers could be given a good taste of the rewards for creative effort and if they consequently turned this leisure time to constructive purposes, we should have little problem from this source. It is often stated that the ancient Greeks were able to experience a flowering of the arts, science, and philosophy because of their leisure time. Why cannot our leisure time be turned to similar uses?

Perhaps the strongest force operating against this kind of development is an unfortunate attitude or climate that has been permitted to develop in America: an attitude that does not favor the arts or, in fact, anything intellectual. Our national heroes have been cowboys, military leaders, baseball players, and even desperadoes. The arts and learning in general have been regarded as not quite masculine and not quite respectable, in some quarters. We have begun to feel the full effects of the anti-intellectual atmosphere. It has gone so far that bright children sometimes feel compelled to conceal their brilliance. I have even heard of parents who have also tried to conceal the brilliance of their children. We hear of college students who feel that they must study on the sly so as not to lose face with their fellows, for example a girl who made Phi Beta Kappa by reading under her bedcovers after the lights in her sorority had been turned out. The term "egghead" has become an epithet in recent years; added to the term "long-hair," which is of longer standing. Incidentally, it is just a little difficult to see how both terms can be applied to the same person!

In part, this attitude is a reflection of a general pressure toward conformity. In some instances the democratic ideal has been misinterpreted to mean equality of ability, as if it would be best for everyone if we could all be fitted to the same Procrustean standard of mediocrity. Differences of talent

and aptitude may seem unfair, and fair play may seem to call for handicapping those who could excel. This is carrying a supposed ideal much too far. Democracy should mean centering attention on the individual, his rights, and his opportunities. But it does not mean robbing the one to even up things for the other. The stubborn facts of life present us with great individual differences. Instead of attempting to hide this fact, we should give every individual the chance to make the most of what he has and to become the best of which he is capable.

In part the anti-intellectual attitude can be laid at the door of us who teach. Perhaps our own values are in some need of revision and perhaps we also need more courage of our convictions. Recently I was discussing with some fellow faculty members the relatively small recognition received by the superior student of science as compared with the football star. Their reaction was, "Well, the science student does not fill the stadium on Saturday afternoons." I hope they were not serious. Perhaps they only thought they were stating a fact. I do not know. My reply was to the effect that the science student may not fill the stadium but he will fill the rocket ships in the sky above us.

Not the least of the problems that call for creative thinking are those concerned with interpersonal relationships. Imagination in dealing with one's fellows is greatly needed at the personal level, in local and national politics, and on the international scene. Technical progress has made possible a broader margin of survival. The same amount of inventive genius has not been shown in connection with the operations of living together. Until we somehow extend creative thinking in social directions, also, there will continue to be conflict and unnecessary unhappiness.

#### What Creativity Means

Enough has probably been said thus far to show that in many places in our lives more productive, inventive thinking would be most helpful, if it is not a clear necessity. It is time that we considered creativity itself more closely before we ask whether there is anything we could do to help develop it and to promote its use.

I think of creativity as being something that lies behind behavior; behavior that is imaginative and

inventive. Such behavior can be found in clearest form in the lives of certain people—scientists who make new discoveries and construct new theories; artists, designers, writers, and composers; and architects, designers, and builders. Many of the things that such people produce have never been brought into existence before. We will not quibble over the oft-debated question of whether a thing must never have existed before in order to justify calling the production creative or whether it must be novel in every respect. So long as the person arrives at a product that has novel aspects so far as he is concerned, to this extent I should say he has created. Note that I have only said that there are certain classes of individuals from whom we expect more clearly creative behavior. It is my conception that creativity is not confined to such people, but is shared to some degree by all humanity, if not by other species as well.

I suspect that there are many people who believe that creativity is a gift and that they do not want to attempt to understand it or do not believe that it can be understood. This is probably one aspect of a more general attitude that has been held for centuries regarding the possibility of understanding the human mind in any of its manifestations. There are people still today, who hold up a forbidding hand to the psychologist who attempts to understand human nature and human behavior, just as centuries ago there was resistance to understanding the earth and the plants and uncovering the secrets of the winds, the tides, and the shooting stars. To the psychologist, creative performances, like all behavior, are natural phenomena and we have the capability eventually to understand them. Without understanding them, there is little chance of doing much, if anything, about them, except to accept them fatalistically when they occur and to bemoan their absence when they do not occur. It is true that psychological understanding of creative activity has been slow in developing. Of all behavior, it is one of the most difficult types to investigate, which probably accounts for the slow start that has been made in that direction.

#### Creativity as An Aspect of Intellect

My own interest in the subject of creativity goes back many years. As a young psychologist, I one time administered to children some of the common

IQ tests. One of the things that impressed me was the fact that nowhere among them was much place given to creative performances. It seems to me that intelligent individuals should show their intelligence by being inventive in some way. Some years later, a fellow faculty member from journalism came to me to ask what the psychologists knew about creativity. He was trying to develop creative writers among his students. With much chagrin I had to tell him that there was almost nothing that we psychologists knew about the subject.

It was to some extent these sources of frustration that led me later to investigations in the area of aptitude for creative performance. For the past ten years, with financial support from the Navy and the Air Force, my students and I have devoted considerable effort toward understanding intellectual abilities in general and among them the abilities in the area of creative thinking.<sup>1</sup> In approaching the subject from the standpoint of aptitudes or abilities we do not believe that abilities alone will provide all the reasons why people are creative or not creative. Obviously, motivation and temperamental qualities enter into the picture. Our studies have just recently branched off in those directions also.

I should like to give you some general ideas of the nature of intelligence, as a general setting for the more clearly creative-thinking abilities, for the creative abilities find their natural place among the rest of the intellectual abilities. We discover the different kinds of abilities by a particular statistical method known as factor analysis, which, as a method, will not concern us here. Very briefly and crudely explained, we start out by asking ourselves what are all the different kinds of tasks of an intellectual nature that human beings do? We next ask how well each person can do in performing on each kind of task. Everyone does well on some and poorly on others. No one does equally well on all kinds of tasks. Where the same individuals tend to do well on a small group of similar tasks, we conclude that underlying their performances on these tasks and in common to them is a unique kind of ability involved; a factor. At the present

<sup>1</sup>Under Contract N6onr-23810 between the Office of Naval Research and the University of Southern California.

time we have evidence for nearly 50 such distinctly different intellectual abilities.

When we examine the different factors of intellect, we find that they fall logically into certain classes. They have certain similarities and differences, depending upon the operations that are required of individuals who perform the assigned tasks, upon the kinds of material operated with, and upon the kind of end product.

We might say that there are three known kinds of intelligence depending upon the kind of material involved in the tasks or tests. One kind may be called **concrete** intelligence because the material dealt with is in the form of things that you can see or hear or feel. The objects dealt with may be visual forms with the various properties that visual forms can have or they may be speech sounds or musical sounds, to mention the most common varieties of concrete materials.

A second class of abilities has to do with verbal meanings. We may say that the material is semantic and the general area of ability is **semantic** intelligence. Such abilities are most important in learning to read and in the verbal aspects of arithmetic, so they have tended to dominate conventional intelligence tests. So many school subjects depend upon reading that this is an understandable bias. But such tests have been somewhat unfair to those who excel much more in the concrete intellectual area or in the area to be mentioned next.

A third intellectual area features material that might be called **symbolic**. Tests that indicate abilities in this area are composed of material such as letters, numbers, syllables, and words (where word meanings are of no importance; only spelling). Abilities to operate with these kinds of materials according to rules are of importance in the common subjects of language and mathematics.

A possible fourth area of intellect that can be predicted from what we know would deal with another kind of material, namely, the behavior of individuals. It would be known as **social** intelligence. Understanding one's fellows, being aware of their desires, their thoughts, and their attitudes takes different abilities than those pertaining to concrete objects, verbal meanings, or symbolic material. Different individuals would possibly excel in one or more of these areas but not in all. Excel-

lence in one area could even be coupled with near idiocy in some other, because the factors of intelligence are relatively independent.

There can be inequalities of ability even within the same area, for abilities also depend upon the kinds of operations performed. There appear to be five classes of operations, each of which applies to the four areas just mentioned. One kind of operation is simply that of knowing information; discovering information or rediscovering or recognizing it. Abilities of another class have to do with memory; memory for the different kinds of materials and for different products resulting from the use of those materials.

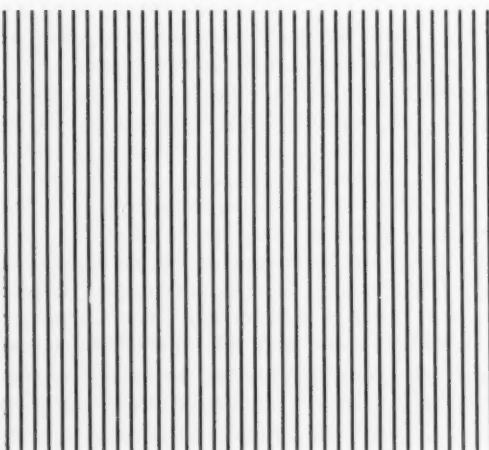
Two classes of abilities have to do with productive thinking. By productive thinking I do not necessarily mean creative thinking. I merely mean that from given information some new information is produced or generated. Given certain information about weather conditions today we predict the weather for tomorrow. Given certain numerical information we estimate the amount of each ingredient needed in a fuel that will take us to the moon and back. I do not mean to imply, of course, that such calculations are common, everyday operations. I am only giving examples of productive thinking.

The last example represents one of the two classes of productive thinking; the one called "convergent" thinking. The outcome is usually one correct answer. In a mathematical problem the rules of logic are so precise and so binding that with certain given information there can be only one conclusion. Other instances of convergent thinking are perhaps less binding, but if they lead to more than one acceptable answer there is little latitude for deviation. If I ask you "What is the opposite of the word 'good,'" your first thought is "bad," which is the conventional answer, and it would be scored as correct in a test.

But there are other responses that we might regard as fulfilling the requirements of the question. Other words meaning nearly the opposite of "good" are "poor," "wicked," or "faulty." If your problems were to find out how many alternative responses you could think of in this connection, you would be indulging in what we call "divergent thinking." Divergent thinking involves searching

## EDITORIAL

### TO AND FOR THE MEMBERSHIP



With this issue I terminate a five year period of close association with our *Journal*. The past two years as editor have caused me to come to this point with no definite feeling in regard to the last sixteen issues of *Art Education*. There is an air of finality, but any sense of accomplishment is tempered by the realization that more might have been achieved. For all that was done, there were as many things undone. Time and effort were well spent and misspent, and satisfaction and frustration developed their familiar Janus countenance. I cannot look back and say it was wholly pleasant, for it was not. Nor can I say it was unrewarding, for there have been times of great satisfaction. The excitement has been countered with routine, and plans have both exceeded and failed to achieve their promises. So what do I say since I have taken the responsibility to write this editorial? Perhaps this is the way out; invite someone else to write this column and avoid the whole problem. But I cannot do this in good conscience, for it would be neither fitting nor proper to complete this series of issues without recognizing the contribution of certain essential services.

Many individuals have made the publication of this journal possible, and I know better than anyone the measure of their effort and quality of the service they have performed. I should like to act now on behalf of the membership in expressing thanks for the excellent job they have done. This is an awkward task, for gratitude must be expressed to many in full measure. To do this without generating a deadening monotony of terms that would tend to detract from the value of each expression is difficult. If I seem redundant, it is not through a desire to be excessive or superfluous but rather due to my limitations as a writer. I can think of only a few ways to state complete thanks and deep gratitude, and many are deserving.

First of all I should like to underscore the fact that *Art Education* is produced by an editorial staff. By combining their efforts the members of this staff have made publication possible.

Horace Heilman as business manager has performed one of the most vital functions. The fruit of his efforts has largely defrayed the expense of production. For this essential work, so well done,

we wish to thank Dr. Heilman. Also, I should like to add my particular thanks to Mrs. Alicia Mock. Her "monthly index of advertisers" was a creative solution to the problem of presenting data in lucid and concise form.

Pauline Johnson, as regional and professional news editor has performed a valuable service. She has done a consistently excellent job marked particularly by the timeliness and comprehensive character of her reporting. At times in the past space commitments and production limitations have caused delay in printing the Regional Column. The cause for such delay was always determined by the above factors—never due to a lack of copy from Professor Johnson. To this capable and responsible person we wish to say thank you.

I believe we have been privileged to have Lorraine Jensen as Book Review Editor. I am certain no one could fail to recognize the extraordinary quality of her column. The job that Miss Jensen has done with such a high order of excellence has been an outstanding service of the *Journal*. Lorraine has devoted a great deal of time to an important task when she had no time to spare. She converted her material from filler to feature, and not much more can be accomplished. She has our thanks and admiration for a valuable service so very well done.

Beginning with the January issue, the cover designs for *Art Education* has been prepared by a class in advertising art at the University of Illinois. I am not only running the risk of redundancy in this writing, but I am now going to belabor the obvious. Each of us that have received the issues of Volume II have noticed the fine quality of the covers. These covers have exhibited a high order of excellence in design and refreshing originality in conception and rendering. In back of these apparent qualities is a sequence of well prepared mechanicals that arrived on time. In combining the art and craft of preparing the covers, the students have done an excellent job. To these students; to Professor Harold Schultz, who originated the idea; to Professor C. V. Donovan and Professor Ray Perlman, who were the instructors responsible for the production of covers, we wish to express our sincere thanks.

There is a vital area of responsibility that is not apparent to the readers of this publication. I refer

to work performed by the Kutztown Publishing Company, printers of *Art Education*. We owe particular thanks to Mr. Chester DeTurk for the job he has done. Chester has had to work with an amateur, part-time editor; and during the redesigning of the format, Chester was as much teacher as printer. His ability to understand non-standard specifications is largely responsible for the *Journal* as we have seen it. For his skill and cooperation, we thank Mr. DeTurk and many others at the Kutztown Publishing Company.

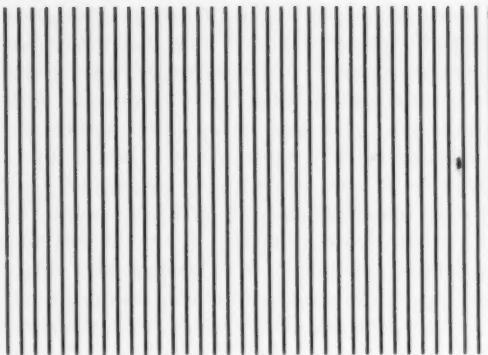
To the many individuals who submitted manuscripts much thanks is due. The authors of feature articles, reports and announcements have performed a lasting service to the field of art education. Our profession is better for their efforts, and we wish to compliment them on their interest and devotion to the advancement of art education.

Throughout the history of the last two volumes, the cooperation and understanding of the N.A.E.A. officers and Council has been deeply appreciated. Seldom, I am sure, has any editor enjoyed a more favorable work climate. The trust and understanding given by past president Ivan Johnson, President Reid Hastie, and the members of the Council have been at once a source of great satisfaction and motivation.

Dr. Ralph Beelke will assume the editorship of our *Journal* next fall as one of his duties as Executive Secretary. I am certain the many faceted problem of publishing *Art Education* will be in extremely capable hands. The retiring staff members will help in every possible way the persons who will fashion future issues. We have learned skills and systems, and these we would be most happy to pass along.

There is now, as I reach the last paragraph of this column, a sense of relief coupled with expectations of leisurely tomorrow where no deadlines reside. But I know that contentment is but one face of a coin. The counter-face is familiar but hidden now, and I need not toss again.

WILLIAM J. MAHONEY



## THE ARTIST-AS-TEACHER

ROBERT LOWE

"The artist and the teacher, being two different things, cannot be the same thing." This is a disturbing thought. Each vocation has its own unique commitments, goals, visions, and relations to a cultural situation, and few of these things are shared in common by both. The realization of the differences between them is a troublesome thought to all those who find themselves practicing the double profession of artist-teacher. What generally happens to the artist-teacher is that his life becomes a series of compromises between the demands of these two masters. It becomes a life of continual mediation and arbitration in which neither master is served with the total commitment and dedication which he deserves. The only possible resolution to such a life, based as it is on an unholy marriage of vocations, is the ultimate triumph of one master and the death of the other.

The situation I have just described must be quite common today since we find so many artists, either through their own internal desires, or through the external necessities of the world, practicing in the teaching profession. I am one of those people whose situation has just been de-

scribed, whose life is precisely this life of conflicting commitments and continual mediations, and therefore I have been forced to ask myself a question. The meaning of this question, the hope of understanding its implications, and even the possibility of answering its demands, form the substance of all that I subsequently have to say. The question which I wish to explore is this: In face of the difficulties which the artist-teacher experiences in his commitment to a double vocation, would it be possible to conceive of a new and as yet undefined vocation which might be founded on a single set of commitments and yet function as both a creative and didactic instrument at once? If there is such a vocation I wish to discover it, and I shall call this possible new vocation the vocation of artist-as-teacher.

Let me say from the beginning that in my own case at least, the desire to teach and the demand to create are parallel not divergent impulses. The further I penetrate into that vast region of the unknown, unconscious self from which all life impulses arise, the closer these two seem to come. I have the feeling that somewhere in that darkness they converge into a single primordial root, and this appears even more certain when I reflect on the fact that from the subjective side both the activity of teaching and the artistic vocation are similar voyages into the unknown, and bear the identical fruits of self-exploration and self-discovery. I feel certain that the demands to teach and to create have a common source, and that it is only when this twinned impulse breaks through into conscious life and out onto the field of human action that it splits into two distinct vocations. If my feeling of a common root is really the case, then the separation of the vocations of artist and teacher has been a misunderstanding from the very first.

At this point the task ahead seems clear. If the division is one which exists only in conscious and active lives and is not a bifurcation of the total self, then my task shall be to reconstitute my conscious and active life so that the common root may express itself in a unified point of view with a totally unified consciousness and activity. The possibility of this total commitment and unified activity would be the foundation of the vocation of artist-as-teacher. But what would such a point

of view be like? What kind of activity would be involved? What sort of person would this artist-as-teacher be? How would he act? What would he say? I do not know. Let me relate a story from Chinese literature which might illustrate in a very concrete way some of the things which I think are involved in the vocation of artist-as-teacher.

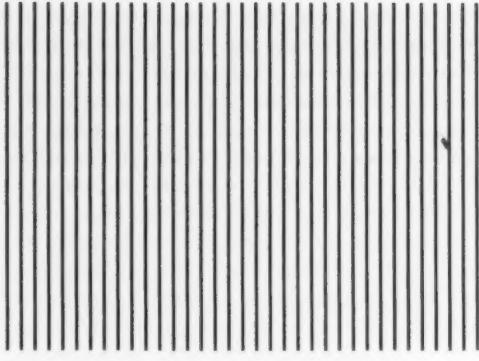
There was once a student who traveled great distances over high mountains, vast deserts, and large, dangerous rivers to study with a teacher who had a great reputation as an authority on Buddhism. The student desired instruction in the Fundamental Principles of Buddhism which he felt in some vague way would settle his mind which was troubled by the thoughts of death and the meaning of life. He came to live with his self-chosen teacher and remained as his servant for several years, patiently awaiting the moment when his teacher would begin instructing him in the Fundamental Principles. Time passed, but no instruction was forthcoming. Finally the student grew impatient, and concluding that his teacher had in fact no intention of instructing him, he approached him with this rebuke. "I have sold my property, traveled great distances, endured many hardships, and served you faithfully for many years, and yet you have never instructed me in the Fundamental Principles. My patience is at an end!" To which his teacher replied, "In the morning when you bring me my tea, I drink it; in the evening when you arrange my sleeping mat, I lie on it. Wherein have I failed to instruct you?"

This is a profound and beautiful story and needs neither commentary nor elucidation, but since it illustrates in a very cogent way some of the things which I think are involved in the vocation of artist-as-teacher, let me analyze it a little. In the first place, this is a very common type of teaching situation. The student approaches the teacher with something definite in mind. The student wants something from the teacher, and he expects this something to be delivered over to him as a verbal, rational meal served up for his own consumption. But the teacher, from his side, has no intention of serving up such a dish. His instruction strikes out on an entirely different path. Ignoring the demands of the student, whom he could have easily satisfied with eloquent circumlocution, he

adopts a more direct and fundamental form of instruction. He points to the heart of the student's problem through his own presence and activity. The student believes that the conceptual understanding of the Fundamental Principles which he hopes to get from the teacher will satisfy his needs, while the teacher knows that only a profound revolution in his mind and heart can bring about the desired change. The teacher understands the source within the student from which the questions arise, and his teaching is directed towards this source. The student, in this case, demands instruction in the Fundamental Principles of Buddhism, and his wish is fulfilled in an immediate way by the endless demonstration of those principles at work in the everyday life of his teacher. The fact that he does not recognize the teaching is only due to his own blindness and in no way diminishes its effectiveness; for in such a case the student learns, in spite of himself, through his unconscious assimilation and his spontaneous reactions and imitations, exactly the way most of us have learned from childhood the fundamental structures in our lives—loving, hating, despair, and elation. The moment the student realizes that he has been instructed from the very beginning is the moment when the teacher's usefulness to him is at an end, for it will mean that he has at least been able to deal with his problem in a fundamental way. In the meantime, the teacher teaches and patiently awaits the moment when the student shall understand the teaching and free himself from both his bondage and from his dependence on the teacher.

The artist-as-teacher is, I believe, in the same situation. His single vocation is directed towards an exploration of that primordial human force which we have come to call creativity, and his teaching as well as his artistic labors must be a concrete demonstration of the significance of that creative force for human life. Therefore, he must follow the example of the Buddhist teacher and teach through his own presence and activity. The student's fundamental problem is to attain that state of inner freedom and self-awareness in which all of the latent powers of the intuitive, imaginative, creative self burst forth and overwhelm him. But the student is a student precisely because he

*turn to page 19*



## THE ADOLESCENT AND ART EDUCATION

KENNETH M. LANSING

Adolescents are interested in themselves; they like to explore their own minds, to think, to challenge. They are interested in a wider world and their own relation to it. They enjoy and respect independent thoughts and actions in themselves, but they also have a fear of complete independence. Complete freedom of thought and action might leave them alone in the world. To be apart from others would require a great change from the way of life experienced during childhood. So, the adolescent identifies himself with groups of peers and shares common thoughts and deeds with them under the guise of independence.

But, the results of the cognitive process are not affected solely by the attitude of the peer group. The adolescent's thoughts are dependent to a great extent upon the thinking to which he has been exposed. If his parents are Republican, he too is Republican; if his parents are of a certain religious faith, he is also of this faith. Frequently, however, the free thinking adolescent assumes the role of a Democrat because his parents are Republican. Such a reaction is not the result of truly independent thinking, but it is a form of irresponsible thinking. Some people, in other words, assume an opposite point of view just to be different.

A tendency toward conformity with the ideas

of peers or parents, or a tendency toward irresponsible thinking could become a serious obstacle to creative and mental growth, especially if the individual feels that he is being independent in thought and action. It is possible, for instance, that an adolescent could accept the peer-group idea that any sign of intellectualism is a sign of "apple polishing", "self-love", or "queerness." Such an attitude is not serious providing it does not persist. But, if it does continue, then the child could have difficulty in adjusting flexibly and meaningfully to the educational situation. Other instances of intellectual conformity are possible, of course, and in each instance, the child loses that precious flexibility in the formation and application of ideas. When this happens, the individual cannot respond creatively to new situations in the fields of human relationships, science, art, or religion.

It may be said, however, that more is needed than the ability to think logically. Sir Herbert Read, for example, would place a heavy emphasis upon the development of aesthetic sensitivity.<sup>1</sup> He would probably argue that there is an aesthetic element present in everything, including thinking, and that any opposition to this element would be both unnatural and detrimental. Conformity in matters of taste would, without a doubt, provide opposition to the development of aesthetic sensitivity. It would prevent an individual from reacting freely and making independent choices based upon personal feelings and perceptions.

Therefore, if the adolescent tends to conform in the aesthetic as well as cognitive areas, he is indeed endangering his creative and mental growth. As far as artists are concerned, it can be said that a person who is not ideationally flexible can not react or respond differently to new relationships as they appear on the canvas. This is probably true to the extent that thinking affects the work that the artist produces. But even if an individual bases his work entirely upon inward feelings or intuitive reactions, it seems possible that he could be hampered by any form of intellectual conformity, because all parts of the human personality seem to affect each other in some way. In like manner, an conformism in the aesthetic area could possibly affect the results of the thinking process.

Sir Herbert Read presents a strong case for the idea that different forms of art are the products of different types of personality.<sup>2</sup> He calls these types by four different names: the thinking type, the feeling type, the sensation type, and the intuitive type. If these different personalities actually exist then it may be the thinking type of personality that is more strongly affected by intellectual conformism, while the others are affected more by conformity in taste. Perhaps this is an explanation of the varying effects that coloring books have upon children. Art educators feel that such books have a bad effect upon all children, and this is probably true. But some youngsters actually are affected more than others. I would imagine the feeling, sensation, and intuitive types of personality to succumb more easily to the bad effects of coloring books than the thinking type.

At any rate, the problem for all of us is to help the adolescent to realize his natural desire for independence without allowing him, unwittingly, to become an intellectual or aesthetic conformist as a result of tradition or desire for peer-group acceptance. We must help him develop his own ideas responsibly and in accordance with sound reasoning. We also must help him to develop and use a more refined sensitivity to the world in which he lives. Certainly we must begin to help the child in this respect as soon as he enters the world. But this article is concerned primarily with the adolescent, because it is during adolescence that the individual is particularly susceptible to conformity. If we are not careful, much of the success we achieve with young children can be lost during adolescence.

What can we do? To begin with, we teachers must live life sensitively ourselves. This means different things for different people. It may mean an increased awareness of beautiful, ugly, or interesting things. It may mean a feeling of understanding for other people and for animals. Or, it may be a well developed sense of texture, color, or movement. It may mean the remembrance of such things as eating a hot pepper or going down in an elevator. If a teacher can recall many such experiences, if he can tell about them picturesquely, if he can dramatize, then he can help to develop the same sensitivity in his adolescent students. He must be verbal, of course, because teach-

ing is, primarily, a verbal experience. He must be able to paint word-pictures that move and inspire his students. If he can develop, in this way, a strong sensitivity to life, then he has provided his students with the ingredients that generate the purpose for self-expression. When subject matter, or life, is actually meaningful and purposeful to students, they really enjoy thinking about serious things, debating, and expressing their own most inward feelings. Their expression may be verbal, or visual, or both. And, as they share their feelings with their peers, they may discover that others have similar beliefs, doubts, and fears. Perhaps they will discover ideas different from their own that are backed with equal sincerity and deepness of conviction.

Through such experiences in art the adolescent can develop tolerance and gain that rare understanding that comes from identifying one's self with others. The teacher can set the stage for such development by being tolerant himself, by encouraging freedom of expression, by asking provocative questions, and by helping his students to appreciate the wonders of life through his own sensitive descriptions. Under these conditions, the adolescent will feel a oneness with his peers and with the world. He will feel that he belongs, but there will be no intellectual or aesthetic conformity. The adolescent will no longer fool himself into thinking that conformism is the result of independent thinking. He will be a free person, with individual thoughts and feelings. He will recognize that he is not alone because of his independent thoughts and feelings, but that he is actually closer to people because he recognizes in everyone a common relationship to the world.

These are the ends we seek. They are within our reach if the teacher displays confidence in his pupils and in the value of art to man. But if the teacher attempts to dictate "the truth" about art as he sees it, then we will fail. Real truth is that which the adolescent builds for himself.

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**CREATIVE DEVELOPMENT, from page 7**

around or changing direction. It does not necessarily mean flying in the face of convention, but it frequently leads to unconventional results. It is in the divergent-thinking category that we find the abilities most pertinent to creative thinking. It cannot be truthfully said that only divergent-thinking abilities contribute to creative production, for other categories of intellectual resources play their parts. It can be said that creative people are more likely to excel in the divergent-thinking abilities.

Before discussing divergent-thinking abilities in any more detail and completing the general picture of intellect, I should say that a fifth class of abilities comes under the heading of evaluation. We evaluate much of what we do, at almost any step of the way. We evaluate our information, asking ourselves whether it is correct or complete. We evaluate what we remember and recall, asking whether it is a faithful reproduction and whether it is what we need in this particular situation. We evaluate the results of productive thinking, testing whether our answer is correct (in convergent thinking) or whether it is suitable or reasonable, or good or satisfying (in divergent thinking). Self criticism is with us always, whether we realize it or not. It helps us to guide our thinking to profitable ends and to tell us when we have solved our problem and when we need to start over again. Useful as a more or less final step, evaluation is frequently inhibiting when applied too strongly or too early.

**Some Divergent-Thinking Abilities**

Several abilities account most directly for both the quantity and quality of our divergent thinking in creative performance. Quantity of output is dependent upon our fluency of thinking. Fluency is the facility with which thinking operations proceed or flow. One person may be able to produce 50 ideas a minute while another has difficulty in producing 5. For example, we present to each examinee a plot for a short story and ask him to give as many titles as he can think of for the story in a few minutes. In another test we ask him to give as many uses as he can think of for a common brick. In the form of a figural test, in which figural ideas are called for, we could ask examinees to present as many different border designs as they

can in a given time, being given only a few elements such as an angle, a curve, and a circle. It is true, of course, that the creative person rarely works under such time pressures as we apply in fluency tests. The time control is designed to provide equal opportunity for the purposes of testing. It is assumed that the person who can produce most under these conditions has a certain kind of advantage in terms of fertility of thinking also when he has more time. Whether or not this is true can of course be determined by experiment.

Another important aspect of creativity is flexibility of thinking or freedom from rigidity. Our investigations have shown that there are two kinds of flexibility of thinking. One is called "spontaneous flexibility," since it represents automatic changes in direction of thinking even when it is not necessary. Actually, the person who is high on the scale of spontaneous flexibility tends to be flighty and fanciful in his thinking habits. This ease of changing the subject may be bothersome under some circumstances but it gets the thinker around to unusual ideas, some of which may prove to be valuable.

The other kind is called "adaptive flexibility," since it is essential in the solution of many problems. It is also an ease in changing direction of thinking, but it is of a more positive type than that of spontaneous flexibility. In trying to solve a problem, some thinkers doggedly persist in following one adopted approach in spite of failure. They are lacking in adaptive flexibility. Other thinkers under the same circumstances get out of their old ruts, strike off on new approaches, and solve the problems. Being tradition bound is largely a matter of low status with respect to adaptive flexibility.

We test for adaptive flexibility by giving problems that look as if all they need are old types of solutions but that cannot be solved without new and unusual types. We test for spontaneous flexibility by offering the examinee the chance to remain in a comfortable groove or to show a variety of responses. For example, in the test calling for uses of a common brick, the person with strong spontaneous flexibility offers several different **kinds** of uses, such as using the brick as a weight, a missile, a building material, a filter, and so on. The person low on spontaneous flexibility rides a hobby. He may never get beyond using the brick as build-

ing material.

In the creative-thinking area you would certainly expect that a trait of originality would readily appear under investigation. This expectation is sound. Individuals show their originality in test performances of different kinds, by giving novel or unusual responses, by giving far-fetched or remotely connected responses, or by giving clever responses. If we count only the clever responses to the plot-titles test we have a score for originality.

If we ask examinees to tell us what the consequences would be if beginning in 1960 only boy babies were born, and if we accept only far-reaching effects, the score indicates originality.

To give examples closer to the graphic arts, I can mention a couple of similar tests. In one we give a short sentence such as "Ring the bell" and ask the examinee to express by means of simple lines the word "ring" and the word "bell." In another test of this type we ask him to express in single lines the meanings of adjectives, such as "angry," "quiet," and "playful." Many years ago I gave such a test to students in a course on design. The teacher independently ranked her students in the order of what she regarded to be their status in originality. The agreement between scores and ranks was quite good.

In another divergent-thinking type of test we give a very few lines, which could be developed into many different objects by the addition of more lines. When we score the test in terms of the degree of complexity the examinee tended to show, we found that the score measures a trait we call elaboration ability. The same ability is indicated by the extent to which a person can offer details to round out a plan when he is given only the outline of the plan.

#### **Some Motivational and Temperamental Traits Involved**

Our analyses indicate that there are basic interests in a number of different kinds of thinking. Some of these are found to be slightly related to performance in tests of fluency, flexibility, and originality and they may also therefore play some part in other creative performances. There are other motivational and temperamental factors that we also find related to test performances.

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#### **INTERNATIONAL FEDERATION FOR ART EDUCATION**

**Invitation extended to all art educators, head masters, school authorities as well as to all institutions and federations concerned with the artistic education of youth in all countries to take part in the Tenth International Congress for Art Education in Basle/Switzerland, held from the 7th to the 12th of August 1958.**

With the all-embracing theme: "**Education in the Arts as an Essential and Necessary Part of all Human Education**" this Congress has set the following objectives:

- to convey an impression of the present state of art education in all participating countries;
- to put forth and to clarify the most acute problems of art education;
- to investigate the possibilities of giving art education its due scope in the framework of all types of schools;
- to interest the public all over the world in an adequate artistic education of youth.

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The person who is a more fluent thinker is likely to be more impulsive, more self confident, and less inclined to be neurotic. He is likely to appreciate creativity and aesthetic expression and to like to indulge in reflective thinking. The flexible thinker is likely to feel a need for variety and to like reflective thinking. The more original person is inclined to be self confident and tolerant of ambiguity, and he likes reflective and divergent thinking and aesthetic expression. The person who is low on originality is inclined to be over-meticulous and to feel a strong need for discipline and for its enforcement. The more original person is not necessarily low on a need for moral conformity, or on appreciation for moral values, in contradiction to a commonly expressed, stereotyped belief. I should remind you that these conclusions come from relationships found with performance in psychological tests. In everyday life there may be somewhat different relationships in the population, and certain individuals may provide dramatic exceptions to any rules that apply in general.

#### **Development of Creativity**

The growing appreciation of the need for increasing the level of creative performance in our population has led to some attempts along educational lines. No doubt many of you, as teachers, have also felt that something should be done in this direction. As teachers of art you occupy a unique place in this respect and you may feel that you have some responsibility that goes beyond that of contributing to the development of creative artists. Of all the subjects taught in the schools, art stands out as the one area in which pupils and students not only have some freedom to be creative but are expected to be creative. Those responsible for the teaching of art have a double question: (1) can development of habits of creativity be encouraged in courses in art and (2) can such habits be made to transfer so they will be operative and effective in other areas of intellectual endeavor?

I confess that I am not informed concerning what may have been done specifically with the intention of developing creativity in courses of art instruction. But I might call to your attention some things that are being done outside that field. In scattered places, special courses designed to im-

prove creativity have been given, by teachers in various fields. The number of such courses has increased enormously during the past few years, until, as I have been told, there are about two thousand being offered; in universities, in industries, and in governmental agencies. Such courses have usually consisted of lectures on the nature of creativity and on exercises in creative thinking and problem solving.

A special technique that has been used in this connection is the so-called "brain-storming session" of which you have probably heard. It was designed by Alex Osborn, of the firm of Batten, Barton, Durstine, and Osborn, more particularly for the generation of new ideas for use in advertising. Typically, a small group of individuals comes together for the purpose of thinking up new ideas to meet some need, which has been announced in advance. The atmosphere is completely uncritical and permissive. Anything goes and it is expected that one person's remarks will stimulate ideas in others, so that the net effect is greater output than could be obtained if the same individuals were thinking in isolation. Rigorous experiments designed to evaluate the brainstorming technique have not been reported, but informal impressions are that it increases the production of ideas and trains the participants in useful thinking habits.

Much better than special courses on creative thinking and special techniques would be increased attention to creativity incidental to common subject matter. There are many fields of instruction in which there are opportunities to introduce the student to exercises in creative thinking. This would include courses in science, in the humanities, and in the social studies, as well as in the arts. Some fields, of course, offer more opportunities than others. But in all of them the opportunities depend largely upon how the subject matter is taught and upon the attitudes of the teacher. Understanding the nature of creative performance in terms of the abilities and other traits that contribute to it should be of considerable help in selecting the materials of instruction, the manner of presentation of that material, and the instillation of the appropriate attitudes on the part of the student.

In large part, development of creativity on the part of students will depend upon changed atti-

tudes of both teacher and student. It is reported that in a certain country the respect for textbook information is even greater than it is in the U.S.A. The goal of the student is to memorize the textbook material in order to pass examinations that call for a demonstration of such knowledge. The consequence is that the graduate knows what who said about what, but there is little preparation for tackling new problems, especially where textbook information falls short or is even in error. I do not wish to disparage the goal of acquiring information. It is not the acquisition of information, as such, that is harmful to creative performance, for invention rests upon prior information. It is the attitude toward information that often gets in the way of creative thinking.

A similar statement can be made regarding methods. There can be an over-respect for the sacredness of methods. A woman told me recently of an experience she had as a child in a school in England. The art teacher assigned an exercise and told the class exactly how she wanted it done. Our little girl thought that she saw a much better way of doing the exercise and proceeded to do it in her own way. The teacher caught her in the act and reprimanded her for it. Being stubborn, the little girl proceeded to do the task in her own way while the teacher was not looking. Her end product, incidentally, was later judged the best in the class. But apart from her happier, eventual outcome, the important point is that she had been punished for being unconventional. How many other children are similarly punished for showing originality? How often are conforming children rewarded for their conformity? According to the best information we have regarding the psychology of learning, there should be no surer way of developing habits of conformity and of discouraging habits of creativity.

How many other kinds of blocks are built up against creative effort in the average student? Granting a more permissive climate in which the child learns, since little is expected of him in the way of creative thinking he expects little of himself in this direction. There seems to be a popular opinion that creative performance is the special prerogative of the gifted few who are capable of it. If the child classifies himself as belonging in the non-creative group he accepts his fate and makes



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little or no effort to be original or productive. The truth of the matter seems to be that outstandingly creative people simply have in high degree the same abilities that all of us have to some extent. A realization of this fact should be a real stimulus to many youngsters who have been afraid to try their wings for lack of confidence.

Granting that instruction in art offers numerous opportunities to teach habits of creativity, can the development of such habits learned in art courses have any effect upon creative performance in other courses or in life in general? This is a special case of the old educational question of transfer of training. We are familiar with the experimental findings that the learning of habits such as that of neatness in one course often fails to transfer to work in another. We have also been teaching under an educational bias stemming from the belief that learning is highly specific. The belief in the disciplinary value of learning has been at a low ebb for some years. My own view is that we shall have to retreat from this extreme view. Learning does generalize more than some specialists are willing to admit. We shall have to continue to recognize that there are limits to transfer of habits, but there is much transfer.

There is much evidence that the amount and kind of transfer depend largely upon the manner in which the learning takes place as well as upon the similarity of tasks between which the transfer is to occur. If similarity of tasks were the only basis for transfer, the learning of habits and skills of creativity in art would show little application to other areas, in science, for example. It is largely up to the teacher, therefore, to help the student bridge the gap between art and other fields.

It is unfortunate, but to the present time, art has been considered by the average person as a thing apart; a rather isolated field. Instead, art should be regarded as an aspect of living in general. It should help to embellish and to enrich day-to-day activities. There seems to be a growing appreciation of this principle, as demonstrated in the increased attention paid to art in the architecture of buildings designed for business and industrial purposes as well as of homes and public buildings and the attention paid to home decoration. We could go further in those directions. Acceptance of this principle, however, as well as the principle

that individuals generally have something worthy of expression would help to bridge the gap between creativity in art and creativity in other areas of life. It will be largely up to the teacher of art to watch for opportunities to help the student to make the connections.

I should like to leave you with some questions to which I think you know the answers. It has been said that there are almost as many human beings living on this planet today as had lived in all historical time before the present population was born. Do we have our share of creative geniuses? Are we living too much on inherited capital? Is there anything we can do about the situation? Of one thing I feel reasonably sure. If we could somehow raise the level of creativity of the average person even by a small percentage, the social consequences would be very great.

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**ARTIST-AS-TEACHER, from page 11**

is unable to maintain a state of inspiration, and therefore he seeks out a teacher, hoping to learn the secret of this creative life from him. The student hopes to understand a more profound idea, to make more fundamental judgments, to hold more authentic opinions, and thus armed with the understanding and armor of his teacher attain the creative life. But the artist-as-teacher, from his own side, knows that all the opinions, judgments, and ideas which might spring spontaneously from a creative life are merely surface reflections of a process which, ignoring ideas, opinions, and judgments, sounds out the depths of human consciousness. Rather than arm his student with a false and deceptive armor, he remains silent. The teacher realizes that only when the student has ceased to seek creativity in the mirage of words, ideas and opinions is he ready for the decisive plunge, unaided, naked, and alone into the depths of his own creative personality. It is towards the student's fatal plunge, with its gifts of self-awareness, inner freedom, and self-dependency, that the artist-as-teacher must direct his teaching. Avoiding facile verbalism, which can only create illusions and misrepresentations and a consequent widening of the gap between the student and his creative potential, he must turn to the most direct method of instruction and teach through the immediacy of his own work and actions. Furthermore, he must resist the demands of the student whose easy satisfaction would only lead the student away from the immediate problem within himself. The artist-as-teacher is practicing here a kind of spiritual midwifery. Resisting the demands of the student and avoiding the morass of verbalization, he continues quietly about his work, awaiting the birth in the student's mind of a new and more profound understanding.

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## NAEA COMMITTEE ANNOUNCEMENTS

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The Nominating Committee is beginning work and will welcome suggestions from the membership. The slate will be made up of two candidates each for the offices of President and Vice-President, and eight candidates for NAEA Council Members at large (four to be elected).

The Nominating Committee is as follows:

<b>Chairman:</b>	MARTHA ALLEN <i>Associate Professor of Art</i> Alabama College Montevallo, Alabama
<b>WAA</b>	WALTER JOHNSON <i>Associate Professor</i> School of Architecture University of Illinois Urbana, Illinois
<b>PAA</b>	PHILOMA GOLDSWORTHY <i>Art Director</i> San Jose Public Schools 1209 Glenn Avenue San Jose, California
<b>EAA</b>	FELICIA BEVERLY <i>State Department of Public Instruction</i> 1007 Delaware Avenue Wilmington 6, Delaware
<b>SEAA</b>	MRS. LOLA FITZGERALD Prairie Pennsila Route 1, Box 466 Hixson, Tennessee

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The NAEA Information Studies Committee would like to take this opportunity to thank the many members who have taken time to respond to the questionnaire surveying present and needed action research. Those groups reporting studies underway will be contacted soon by the general area chairman concerned. The Committee is especially pleased with the thoughtful suggestions for new problems needing study and the number of individuals indicating an interest in working with a study group. New groups will be formed as soon as possible. The reports from individuals working on doctoral dissertations have been referred to the Research Committee for follow-up. A complete summary of the questionnaire results will be reported in an early issue of *Art Education*.

**EDITH M. HENRY**  
Chairman  
NAEA Information Studies

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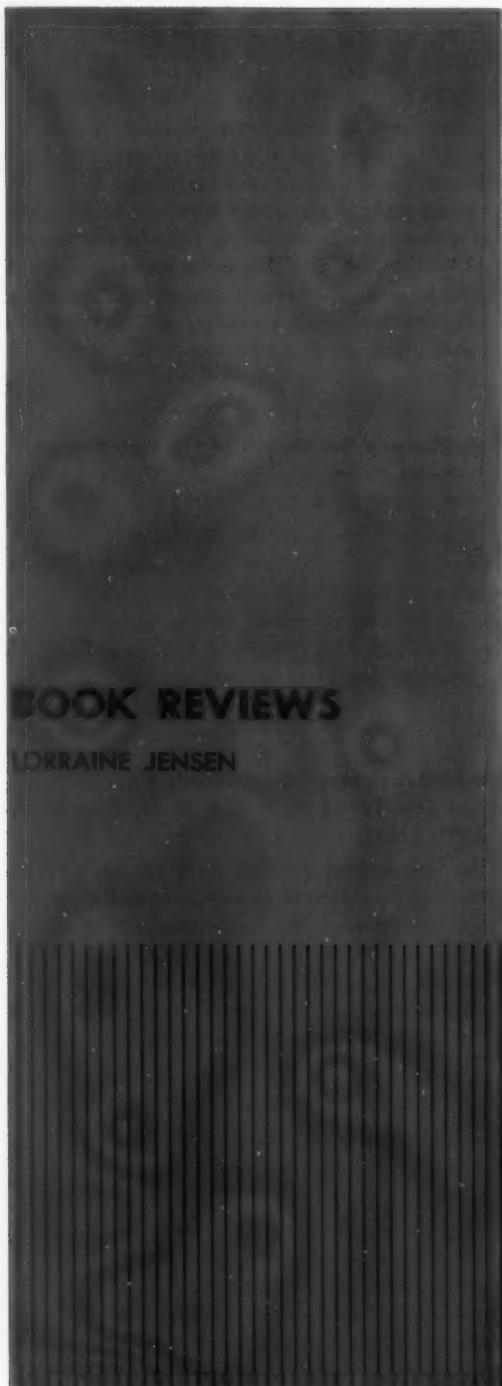
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## BOOK REVIEWS

ORRAINE JENSEN

**Children Who Draw**—44 minutes, black and white with color scenes. Sale, \$185.00. Rental \$22.50. Brandon Films, Inc., 200 West 57th St., New York 19, N. Y.

One of the most unusual art education films to appear in a long time is this one, filmed in a Tokyo primary school. The production has been done by Japanese, although the commentary is in English. The subjects are young Japanese children just starting school, and they are followed through a year's growth. They are seen making their first drawings in school as a perceptive and understanding teacher observes their reaction, and the camera watches the development of their personalities as they are revealed through their art work—crayon drawings, paintings, and clay modelings. The film focuses on a few children struggling to adjust to the new school situation, and shows with great sensitivity the loneliness, fears, defeats, and the little joys and triumphs experienced by these children. At the end of a year we return to the same children to see how they are solving their problems and how their art work is mirroring their progress.

I don't know how the producers managed to capture such spontaneous and unself-conscious glimpses of these children (the publicity release says it was "through telescopic lenses and other special camera techniques") but it has been beautifully done. It will be a long time before you can forget the picture of the bewildered little boy sitting paralyzed before a crayon box on his first day at school, silently observing his busy classmates, but making no attempt to touch the empty paper before him. Or the teacher, lugger great boards of clay he evidently dug himself, rolling up his trousers and working it with his feet for the delighted children.

The film is longer than most and consequently has time to explore the subject with more depth than we are accustomed to in most art education films. Its natural, unrehearsed quality is delightful, the commentary is wise and penetrating. The universality of the art-language of children is underlined forcibly, and the real use of art as *self-expression* is certainly emphasized. There is no worry whether things are "right" (bring that sky down to meet the ground!) but rather that the work should be the child, should represent his

world, whatever his own private world would be. While the film is primarily in black and white some of the shots of the art work are in color. It should be extremely effective for use with art education students or with any teacher group, and could be shown in a psychology class to great advantage as well.

### MOSAICS

The revival of that ancient craft of mosaic-making has brought forth some new books on the subject. The art appears to be sweeping the country in fad-like proportions and everybody from housewives to kindergarteners seem to have their fingers in the tesserae pot. Like copper enameling it can be done with a minimum of expenditure and instruction and the results can be stunning. We can only hope it will not suffer the same fate as enameling, where the garish trash produced by the over-enthusiastic and the under-talented amateurs has so dulled one's senses that it is almost impossible to see the beautiful and sensitive things.

**Course in Making Mosaics**, by Joseph L. Young (*Rheinhold Publishing Corporation, 430 Park Ave., New York 22, N.Y., 1957, \$3.50*) is an attractive, inexpensive, and lavishly illustrated little book on mosaic making.

Intended for the beginner it contains directions for working in both the direct and indirect methods, shows how professional construct larger projects, and illustrates many ways in which mosaics can be used in the home, the garden, as part of architectural planning, and in combination with other materials. The author suggests a variety of types and sources of materials. The instructions are simple enough for the novice to follow but the craft is a type in which a simple beginning could easily be expanded into more ambitious projects. Also included are references to outstanding contemporary mosaicists and an historical survey of mosaics. The illustrations show a number of interesting modern mosaics being used in many ways. The Rheinhold Corporation who published this book, seems to bind its books in sturdy, practical and very gay bindings which do a lot to brighten the bookshelves in the art room.

**On Art and Artists**—*Auguste Rodin. Philosophical Library*. 1957. 15 East 40th Street, New York. \$6.00.

Paul Gsell, Rodin's Boswell, has here set down his conversations with the aged artist in this reprint. A strong personality, Rodin expressed himself with definite ideas on many subjects. An interesting study of one man's approach to art, written with force and simplicity. Introduction by Alfred Werner. Profusely illustrated with photographs of Rodin's work. Always controversial, Rodin's work seems to need re-evaluation—the portraits especially are worth a new look.

**Golgotha and the Church of the Holy Sepulchre**—*Andre Parrot, Philosophical Library, 15 East 40th Street, New York. 1957. \$2.75.*

A scholarly study of the sites of the crucifixion and entombment, centered around the archaeological findings and historical background. Valuable to anyone interested in the early Christian period of art. This is part of a series on biblical archaeology published by this company.

**Buddhist Himalaya**—*David Snellgrove, Philosophical Library, 15 East 40th Street, New York. 1957. \$10.00.*

An intense and detailed study of the Tibetan branch of Buddhism from its origins to the present day. The material has been gathered by actual visits to the remote area. Since the religion is so integral a part of the life of the country the book is also a survey of the culture of the area. Illustrated with 74 photographs and maps.

**Finding Fossil Man**—*Robin Place, Philosophical Library, 15 East 40th Street, New York. 1957. \$7.50.*

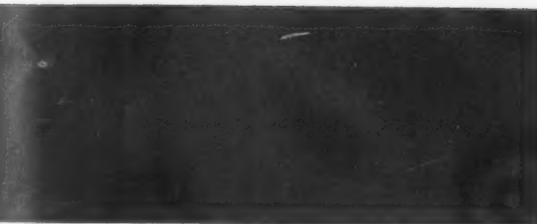
An easy to read account of the possible beginnings of modern man, designed for high school students and adults beginning a study of the area. Profusely illustrated with a number of photographs of fossils, modern animal relatives of the prehistoric species, and archaeological sites.

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